



Start Local, Stay Vocal

Justice Choir Songbook, Volume 1

Made Possible by Westminster Presbyterian Church, Minneapolis



Start Local, Stay Vocal

Vision

Justice Choir isn't actually one choir. It's a template for bringing local communities together to inspire strength, unity, and policy change in situations that demand social, economic, and environmental justice, and for amplifying that message peacefully, on the local and national level, through singing.

Justice Choir is constructed around two ideas:

1. The Justice Choir Songbook:

What you are holding now is a downloadable resource of new (and newly-arranged) protest songs created for the issues of our time. This resource is accessible free of charge to people everywhere – not only to choirs, but also to families, congregations, classrooms, and other organizations working for change.

2. Singers in Local Chapters:

Chapter choirs are the living, breathing embodiment of the Songbook, as well as other repertoire for justice. Their programming and message revolve around local issues and urgency of current events. They are nimble enough to respond “pop-up” style to issues in their local communities: singing at marches, rallies, houses of worship, or anywhere a marginalized sector is needing a bigger voice.

Team

Abbie Betinis – composer & publisher (St Paul, MN)

Executive Director and Songbook Co-Editor

Ahmed Anzaldúa – conductor & pianist (Chihuahua, Mexico)

Songbook Co-Editor

Tesfa Wondemagegnehu – conductor & composer (Minneapolis, MN)

Justice Choir-Twin Cities Chapter Head and Songbook Co-Editor

Get Involved

Sign up to receive emails from Justice Choir about ways to make change through singing:

www.justicechoir.org

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Or email us directly: justicechoir@gmail.com

Foreword

Westminster Presbyterian Church in downtown Minneapolis is pleased to sponsor the Justice Choir Songbook and the country's charter chapter, Justice Choir – Twin Cities. Most of the pieces in the Justice Choir Songbook are new. They were composed and written by people from across this land and curated and co-edited by Abbie Betinis, Ahmed Anzaldúa, and Tesfa Wondemagegnehu. We are grateful for their commitment. They are helping us sing toward the time when all will live in a just, peaceful, and sustainable world.

At Westminster, our Christian faith calls us to seek justice, to advocate for the full inclusion of all God's children, to work for racial and economic equity, and to protect the earth. We sing because in the human voice the sound of a better tomorrow can be heard. The old ways of exclusion and disparity begin to give way and our hearts swell with hope.

The longing for a just and peaceful world is not limited to any one religious tradition or practice. People of faith and goodwill everywhere want to build a new future. Westminster invites you to join the movement for justice wherever you live. There are others who will work with you. Together we can transform the world.

A friend of mine who lives under an oppressive regime in another land once said to me that those who rule them can take away economic opportunity and political and civil rights and freedom of movement, but they can never take away their art. For them, dance and poetry, painting and song have become ways to resist.

That's also why we sing for justice: no matter the circumstances we can always sing, and when we sing we create community and animate courage...and the world begins to change.

We invite you to join us in singing and working for that day of justice – and to share this music with others.

Tim Hart-Andersen
Pastor
Westminster Presbyterian Church
Minneapolis, Minnesota
Westminsternpls.org

June 2017

Background, Process, and Vision

On Jan 21, 2017, my husband and I – he in his pink suspenders and I in my hat – were marching with our neighbors to the St. Paul Capitol. We were frightened and angry. We were determined and resilient. Signs all around us read, “Raising our voices for equality!” and “Hear us!” and “A little bit louder now!” Perhaps it was the Minnesota winter, but apart from a few brave souls who started a few chants, and a small group of similarly-aged youngsters trying to lead a few songs which the rest of us didn’t know, the march was largely quiet. It wasn’t that emotions weren’t high. They were hopeful and rising. The many faces around us showed years of stories. We enthusiastically pumped our homemade signs up and down John Ireland Boulevard but largely kept to the groups we arrived in. I came home energized, but thinking something was missing. How could we, here in Minnesota, “choral country” no less, have missed an opportunity to channel our hopes and fears into a focused vocal message? Why didn’t I try to get something going there in the crowd? As a singer and composer, I’ve made music my whole life, and I know, for me, that music is the place where emotion meets action. I know from what I’ve learned about the Civil Rights era (the *previous* Civil Rights era) how lyrics can focus a message in a song like *We Shall Overcome* (I recently heard for the first time a rare 1964 recording of my grandfather – who helped organize massive Civil Rights rallies in Los Angeles – singing *We Shall Overcome* next to Martin Luther King Jr.). I know from growing up in the ‘80s how the simple slap/slap/clap pattern of *We Will Rock You* can instantly transform a vicious lunchroom into a whole cafeteria of “cool” (or so it felt). I learned from singing rounds with my family on long car trips how the lattice-work of a canon – where a melody becomes its own harmony – is actually the sound of loved ones quietly saying to each other through song: I’m here for you, I’ll hold you up.

When was the last time you sang in a huge crowd of people? At a sporting event? At church? Maybe in a choir? I find that coming together to sing beloved songs, at its best, is rarely just about whatever particular song... the lyrics, the tune... is being sung at the moment. For me, it’s about the individual stories that make up a million memories which fly by as I sing... my grandmother squeezing my hand in the pew, the smell of hops in that basement bar, feeling the rain come down while we cried and belted *I Will Always Love You*. Looking around a room where people are singing cherished songs together, it’s incredible to think of all the little moments, the other voices, the lifetime of mental associations that might be going through peoples’ minds.

So what happens if a country doesn’t share a singing repertoire anymore? Through this project I’ve had the opportunity to ask a lot of questions of folks: what songs do you remember singing at home? with friends? in school? Though not exactly a scientific study, I learned some surprising things. (For example, not one of my college students has ever heard *Home on the Range*!) I learned that the younger people I talked with had highly individualized listening habits, and eclectic tastes, usually preferring to listen to different music than even their peers in the same household or dorm room. Older friends had a lot more shared songs and lyrics they could sing together. But the way they sang them seemed to me to be fixed in the grooves of the record they remembered – etched in their world of the 50s, or 70s... 90s even. As I looked in on their memories of singing together, the songs appeared as a tinted reflection of the struggles of a different time.

This is partly why I felt so compelled to explore the new songs being created today. For a whole generation of people in this country, protest songs carry a world of memories. Rather than try to replace what those great, timeless songs mean to people (myself included), I see these new songs of protest and solidarity as an experiment in coming together with vulnerability, with no sacred ties, no important memories to clutch to the chest, and no levels of experience. These songs are new to all of us, and that gives us a beautiful chance to open our ears and open our eyes, to look at our neighbor singing next to us, to really see them there, and to try this together.

Pete Seeger said, “Get people to sing together, and they’ll act together too.” Inspired, I posted my query to social media: “What songs did you sing at the Women’s March today?” Answers came pouring in from around the country. Composer Andrea Ramsey said she had started improvising songs right then and there, and people had started to join in with her while they marched. “Will you send them to me?” I asked. Tesfa Wondemagegnehu

sent me an urgent note, wondering if Andrea and I might be thinking about a songbook – yes, I said, we are. By chance, his church had already announced the formation of something called Justice Choir, which he would lead, and they needed songs.

The three of us put out an open Call for Songs – seeking new songs of struggle, solidarity, justice, equality, peace and protest. In just a few weeks, with the help of some incredibly well-connected friends who spread the word, we had received nearly 150 entries from around the USA, England, Germany, Scotland, and Mexico. With the help of more generous friends, we organized small social events to sing through the songs together to try them out. I met my friend Ahmed Anzaldúa, a pianist and conductor, at a pub in St Paul and we practiced teaching some of the songs to strangers. Tesfa and I logged long hours scheming about the structure of the Justice Choir venture. What could we do with a new songbook? What were we trying to solve exactly?

“We need to come together,” Tesfa said. “Like a truce?” I asked. “No, no,” he said, “we need to LISTEN to each other. We need to ask the tough questions. This can’t be partisan, this needs to be EVERYBODY. This needs to be about trust, and love, and also about fear... there’s real, true, vulnerability in our city right now. We have got to have a place where we can ‘go there’ emotionally. A relatively safe place to venture into vulnerable territory and HAVE THAT CONVERSATION. This won’t work if we’re literally preaching to the choir.”

A few days later, Ahmed, Tesfa, and I were singing through each song submission. I was often surprised by which melodies rang true for one or two of us but not for all, or by which lyrics raised red flags, or carried deep-seated baggage, however well-meaning. As we worked, I was surprised by how easily our singing would turn into discussions on race, wealth, gender, citizenship, appropriation, survivorship, identity, immigration, faith, gun violence, privilege, peace-making, and the role of art. These conversations have forever changed me.

Once we pared down the submissions to 60, we asked an outside jury to make the final cut. They determined the 43 you see before you here: almost all new songs – and a few familiar ones in new arrangements too.

Tesfa, Ahmed and I – along with the many friends who have helped us on this journey and lent us their valuable time, candid opinions, and huge hearts – and the generous and creative songwriters who have entrusted us with their ideas and talents... all of us hope you’ll make this Songbook your own. We hope you’ll find ways to connect to these songs through your own stories and experiences, and make them personal. At the same time, we’re guessing that not every word or phrase in every song will resonate with every person. And we think that’s okay. In fact, we hope you’ll take those songs especially into your community and use them to spark the important conversations that need to be had.

Perhaps we’ll come to something of a new shared repertoire as we sing these songs far and wide, or perhaps they are just for this moment. Either way, in these 43 songs, we see a place to come together to start a conversation, to shout and sing about some of the issues on people’s minds today. Some are hard to get out; they strike deep and don’t let go. Some are fun and energizing and might make you want to dance! Or march! For me, this is the crux of music’s power: where emotion meets action. There are no passive listeners here. These songs are meant to be sung together.

The noted theologian and scholar, Otis Moss III, a recent guest lecturer at Westminster Presbyterian Church, says that “we can build our beloved community by looking to include our most vulnerable.” Our hope is that the Justice Choir Songbook allows for all who desire to sing for justice, all who hunger and thirst for a beloved community, to have a resource available to help begin the conversation. This alone isn’t the solution, but it could be the beginning of the dialogue.

Abbie Betinis
Executive Director, Justice Choir

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Justice Choir Songbook, Vol. 1

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1. A Bridge is Stronger Than a Wall

Words & Music by Emily Feld
St. Paul, MN | 2017

Spirited (♩ = 84)

Leader

B E B

1. If you ban one, — you ban us all. —
2. When they go low, — we will stand tall. —

SA

TB

A

F# B E B

If you fight one, — you fight us all. —
Black, brown, white, na - tive, we stand for all. —

bridge is strong - er than a wall. —

A

Performance Suggestions:

- Clap and/or stomp.
- Add guitar and/or percussion.
- Experiment with different tempos.
- Create your own verses.

1. A Bridge is Stronger Than a Wall– pg. 2

F# B F# B

Oh,

bridge is strong - er than a wall, — a bridge is strong - er than a wall. —

E B E B

ev - 'ry - one — is wel - come here! — Our

Oh, ev - 'ry - one — is wel - come here! —

E B F# B E B F# B

love is strong - er than their fear, — our love is strong - er than their fear. —

our love is strong - er than their fear. —

2. Ain't Gonna Let Nobody Turn Me 'Round

African-American Spiritual; arr. J. David Moore
Minneapolis, MN | 2017

With resolve (♩ = 88)

Leader

E Am E7

1. Ain't gon - na let — no - bod - y turn me 'round, turn me 'round,

SA

Turn me 'round, turn me 'round,

B

Am E7

turn me 'round. Ain't gon - na let — no - bod - y turn me 'round, I'm gon - na keep on a - walk - in', —

turn me 'round. Turn me 'round, keep on a - walk - in', —

keep on, keep on a -

Am/E

On repeat Am Final Am

keep on a - talk - in', — march - ing up to free - dom land. — 2. Ain't gon - na —

keep on a - talk - in', — march - ing up to free - dom land. —

walk - in', keep on a - march - ing up to free - dom land. —

2. Ain't gonna let segregation turn me 'round...
3. Ain't gonna let racism turn me 'round...
4. Ain't gonna let no hatred turn me 'round...
5. Ain't gonna let nobody turn me 'round...

3. Ana El Na (*Please, G-d, Heal Us*)

a canon in 3 parts

Traditional Hebrew prayer;
adapt. Karen Siegel, 2017*

Music traditional/Karen Siegel
Hoboken, NJ | 2017

Prayerfully (♩ = 70)

①

A - na el na, A - na el na, A - na el na r' - fa na la -
Please, God, heal us, Please, God, heal us, Please, God, heal us with re - new - al of the

②

nu soul. A - na el na, A - na el na, r' -
Please, God, heal us, Please, God, heal us, re -

③

fu - at, r' - fu - at ha - ne - fesh, ha - ne - fesh.
new us, re - new us, our spi - rits, our spi - rits.

אנא אל נא רפא נא לנו
Ana el na r'fa na lanu
Please G-d heal us

רפואת הנפש
r'fuat hanefesh
with renewal of the soul

From Karen:

I sing the first three measures of “Ana El Na” with my synagogue congregation on Shabbat mornings with the traditional words “r’fa na la” (“heal her”) from Moses’ prayer for his sister Miriam. Our congregation traditionally sings it repetitively while the rabbi recites the “Mi shebeirach” prayer, a traditional prayer for those who are ill, which includes a plea for both physical and spiritual healing.

I have adapted the “Ana el na” prayer, adding text referring to spiritual healing from the “Mi shebeirach” prayer, and directing it towards all of us. The text of this song is therefore a prayer for the healing of all of our minds and hearts.

In a time of so much hatred, I have been thinking of the need for emotional healing, especially for those who feel the urge to lash out with words or physical violence. I adapted this prayer and expanded the song with this in mind.

* Translation by Karen Siegel, Jenny Labendz, and Rabbi Robert Scheinberg

4. Another World Is Possible

Words & Music by FLOBOTS
Denver, CO | 2016

Driving Rock Beat (♩ = 144)

1

Cm (shout it!) Fm

It does-n't have to be like this. It does-n't have to be like this.

1

Cm Fm

It does-n't have to be like this. It does-n't have to be like this.

2

(shout it!)

To - day! An - oth - er world is pos - si - ble.

1

Cm Fm

It does-n't have to be like this. It does-n't have to be like this.

2

To - day! An - oth - er world is pos - si - ble.

3

To - day! An - oth - er world is pos - si - ble. ONE MORE TIME!

On last repeat, end here

Performance Instructions (as performed by FLOBOTS):

- 1) Divide the crowd in half.
- 2) Teach half the crowd Part 1, and the other half Part 2.
- 3) When they're confident singing them together, have a small group shout Part 3 from the stage.

...or try any way you like!

From Jamie Laurie, of FLOBOTS:

Drawing from the popular slogan from the global justice movement, "Another World is Possible," this song calls us to breathe life into visions of the world as it could be.

5. Be the Change

Words adapted from Gandhi (attr.)

Music by Marc Kaplan and Colin Britt
Jersey City, NJ | 2010

Steady (♩ = 88)

Melody

Harmony

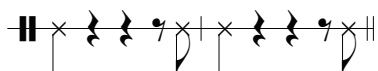
Be the change _____ you want to see in the world, be the change

_____ you want to see in the world, be the change _____ you want to

see in the world and change will come _____ to you. _____

C/G G E7 Am7 B7 Em Am7 C/D G

Rhythm for hand taps on heart:



Suggested percussion groove:



Performance Suggestions:

- 1) Start with soloist accompanied by minimal percussion (hand taps on heart, djembe, etc.).
- 2) Repeat with everyone in unison.
- 3) Add harmony, SSA or SATB with bass doubling melody, accompanied by piano or guitar and percussion ad lib.

Lyric Suggestions:

- Be the **hope** you want to **see** in the world... and change will come to you.
- Be the **song** you want to **sing** in the world... and change will come to you.
- Be the **light** you want to **shine** in the world... and change will come to you.

...or anything else that works for your group!

6. Bend the Arc

Words & Music by Wendi Buck
Rosemount, MN | 2017

March tempo (♩ = 88)

Leader

Bend the arc and break the ceil - ing,

SA

Bend the arc — and break the ceil - ing,

TB

Hu - man rights — for hu - man be - ings!

Hu - man rights — for hu - man be - ings!

Bend the arc — and break the ceil - ing,

Bend the arc — and break the ceil - ing,

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C F Dm C C F Dm/F C

Hu-man rights for hu-man be - ings!

Hu-man rights for hu-man be - ings!

Dm/F C Dm/F C (clap or stomp) F C F C

Bend the arc, — bend the arc! Bend the arc, — bend the arc!

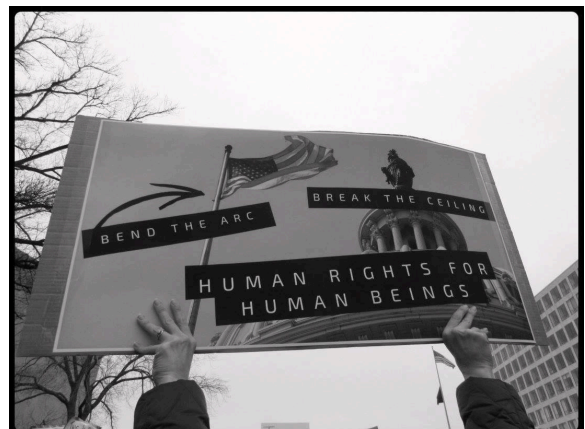
ENDING

F C/E Dm Dm7/G C

Bend — the arc!

Wendi writes:

These were the words I put on my sign for the Women's March on Washington (Jan 21, 2017), and the tune followed.



7. Chorus from "One"

Neal Hagberg & Leandra Peak
Minneapolis, MN | 2012

(♩ = 76)

1 E A B E

We are one, ——— we are two,

2

We are one,

B E E/C# B

— we are more than me and you, We are

we are two, we are more than me and you,

C#m A E A

three, we are four, ——— Mil - lions and bil - lions more,

We are three, we are four, mil - lions and bil - lions

B A B To repeat

When it's all ——— said and ——— done, We are one,

more and more, When it's said and done,

B E

last time

done, We are — one. —

done, We are — one. —

Neal Hagberg (from the duo "Neal & Leandra") writes: These lyrics were written the day after President Obama was elected, and the music was written on his inauguration day.

Hear their whole song "One" on their album "A Hundred Years from Now."

8. Courage to Be Who We Are

in memory of Gwen Araujo

Words & Music by Ruth Huber
San Jose, CA | 2004

Reverently (♩ = c. 76)

Verse 1 in unison

G Am7/D G Am/D

S
A
T

1. We are here
2. We are stand - ing
3. We are sing - ing
4. (hum)

in the mem - 'ry of those who have fall - en, those
(hum)

B

1. We are here
2. We are stand - ing
3. We are sing - ing
4. (hum)

in their mem - 'ry, those
(hum)

Em7 G

who have fall - en, those who have fall - en. We are
(hum)

who have fall - en, those who have fall - en. We are
(hum)

G Am7/D G

here
stand - ing
sing - ing

in the mem - 'ry of those who have fall - en,

here
stand - ing
sing - ing

in their mem - 'ry,

8. Courage to Be Who We Are – pg. 2

Am Am/D G

here _____
 stand - ing } for the cour - age to be who we are, _____
 sing - ing
 (hum) _____

here _____
 stand - ing for the cour - age to be who we are, _____
 sing - ing
 (hum) _____

Am Am/D G 1, 2, 3

cour - age to be who we are. _____
 (hum) _____

cour - age to be who we are. _____
 (hum) _____

4 Slightly slower

Am Am/D G

_____ cour - age to be who we are. _____

_____ cour - age to be who we are. _____

Ruth writes:

"Courage to Be Who We Are was written to commemorate the life of Gwen Amber Rose Araujo and to celebrate the lives of beautiful and courageous trans people everywhere."


9. Hold On (Eyes on the Prize)

African-American Spiritual
transc. by Justice Choir, 2017

(♩ = 60)

VERSES:

Leader:



1. Oh, the one thing we did right _____ was _____ the day _____ we _____ start - ed to fight
2. Got our hands on the free - dom plow, _____ would - n't take noth - in' for our jour - ney now.


All:



_____ Keep your eyes on _____ the prize. _____ Hold on! _____

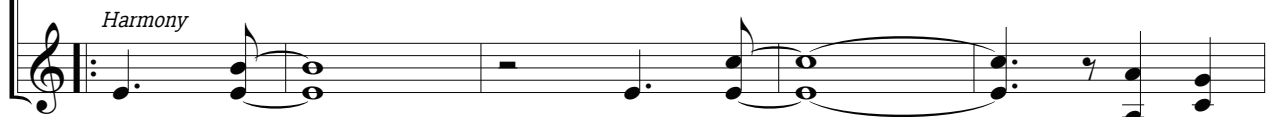
REFRAIN:

Melody

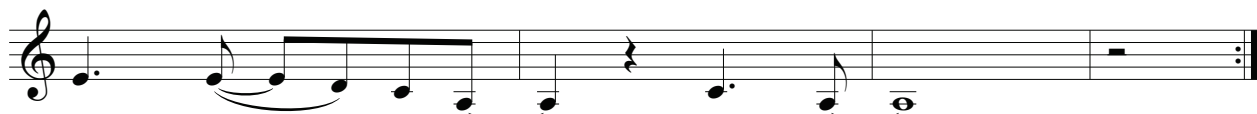


Hold on! _____ Hold on! _____ Keep your

Harmony



Hold on! _____ Hold on! _____ Keep your



eyes on _____ the prize. _____ Hold on! _____

Alternate Lyrics:

3. Only chains that we can stand, Are the chains of hand in hand. Keep your eyes...
4. We're gon' board that big Greyhound, Carryin' love from town to town. Keep your eyes...
5. When united it is clear, We don't have to live in fear. Keep your eyes... (from Peter "Madcat" Ruth)
6. Building walls and spreading hate, Will not make this country great. Keep your eyes... (from Laz Slomovits)

Performance Suggestions:

- This is a classic "zipper" song. Make up your own lyrics for the Verses.
- Vocal improvisation is encouraged, especially on the Refrain.

10. I Lift My Voice

Words & Music by Andrea Ramsey
Boulder, CO | 2017

Defiantly (♩ = 60)

1. When I lift my voice, let it be in song, A de - fi - ant note in the
2. When I lift my voice, let it be for good, Let me care as much as I

face of wrong, I won't stand a - lone, we'll stand side by side, 'cause we
know I should,

know that love is al - ways jus - ti - fied. When they try to di -

vide us, it will on - ly u - nite us.

I lift my voice.

Andrea writes:

"I was inspired by the line 'with glad defiance in my throat, I pierce the darkness with a note' from James Weldon Johnson's poem, *The Gift to Sing*, and I created this tune in hopes of acknowledging the power of music and the importance of community in pursuing justice and unity."

11. If Not Now, When?

Words by Pirkei Avot (Hebrew)
Translated and adapted by Arielle Korman

Music by Arielle and Jerome Korman
New York, NY | 2017

Flowing (♩ = 76)

(opt. instrumental intro)

Im ayn a -

ni li, mi li? U'kh-she - a - ni le - atz - mi, mah a - ni? V' - im

lo ach - shav, e - ma - tai, im lo ach - shav, e - ma -

tai? If I am not for — me, who will — be? If I am

just for — me, what does that make me? — And if not — now, then

when? If not now, then when?

12. If You Want Peace (Work for Justice)

Words & Music by David Avshalomov
Santa Monica, CA | 1990

Moderate (♩ = 100)

VERSES:

1. If you want peace, work for jus - tice. If you want
(2.) wrong, work to right it. If you see

peace, work for jus - tice. If you want peace, work for
wrong, then work to fight it. If you see wrong work to

jus - tice. Start at home, start right now. 2. If you see now.

BRIDGE:

Ev - 'ry - bo - dy knows you can't have peace when we make the world un - fair.

Ev - 'ry time you see in - jus - tice done then shout it in the air. 3. If some - one's

Lyric Suggestions for Verses: (or make up your own)

3. If someone's down, help them up now (3x)
Start at home, start right now.
4. Instead of force, cooperation. (3x)
Start at home, start right now.
5. If you hear lies, sing the truth back. (3x)
Start at home, start right now.

David writes:

"I have been concerned about social justice most of my life, and I saw this slogan on a protest march sign during the Civil Rights movement. It struck me that it needed a simple call and response tune, so I made one for folks to use."

13. Intro to "Fight with Tools"

Words & Music by Emma Bechler
(Chant: FLOBOTS, 2007) Denver, CO | 2016

$\text{♩} = 76$

Am C G F Am C

Our minds are__ our wea - pons, our souls our__ pro - tec - tion, and

G F Am C

our feet__ will nev - er__ up - root.__ One bo - dy,__ one mind, we__ will all stand in line and pro -

G F Am C

claim the once un - speak - a - ble truth.__ So we pay our debts to the dam - age__ we share, un - der -

G F Am

neath we__ are all flesh__ and__ blood.__ Slow - ly__ we rise with__ our

C G F on repeat
Am

voic - es__ en - twined, the re - vi - val__ has on - ly just__ be - gun.__

CHANT

2. Am C

FIGHT WITH, FIGHT WITH, FIGHT WITH TOOLS! FIGHT WITH, FIGHT WITH, FIGHT WITH TOOLS!

G F

FIGHT WITH, FIGHT WITH, FIGHT WITH TOOLS! FIGHT WITH, FIGHT WITH, FIGHT WITH TOOLS!

Performance Suggestion:

- Repeat the verse while part of the group continues chanting.

Denver's innovative 303 Choir provides 6th-12th graders opportunities to collaborate and perform with Denver metro artists. When Emma Bechler, a founding 303 Choir member, learned she'd be sharing the stage with hip-hop group FLOBOTS, she was inspired to write this introduction to their song "Fight with Tools." In Jan 2017, FLOBOTS, 303 Choir, and Emma (at the piano) gave the premiere.

In FLOBOTS' song, off their 2007 debut album, the "Fight with, fight with..." chant is heard under these lyrics: *We need heroes / Build them / Don't put your fist up / Fill them / Fight with our hopes and our hearts and our hands / We're the architects of our last stand.*

14. Liberty and Justice For All

Words & Music by Brandon Williams
North Brunswick, NJ | 2017

Not too fast (♩ = 80)

Leader: F All (echo): continue alternation: C

We are fright-ened, (we are fright-ened,) We are an-gry, (we are an-gry,) We are ris-ing. (we are

ris-ing.) We are hope-ful, (we are hope-ful,) We are peace-ful, (we are peace-ful,) We are striv-ing. (we are

striv-ing.) Won't stop fight-ing, (won't stop fight-ing,) won't stop march-ing, (won't stop march-ing,) won't stop

dream-ing. (won't stop dream-ing.) Won't stop lov-ing (Won't stop lov-ing) and pro-claim-ing (and pro-claim-ing) and be-

liev-ing. (and be-liev-ing.) Our voic-es are u-nit-ed loud-er than hate, We have

gath-ered here, We've had all we can take. The time has come, you will

hear our call. We're fight-ing for li-ber-ty and jus-tice for all.

Performance Suggestion:

• After you try it in Call & Response, try it in unison by singing only the BIG notes: ("We are frightened, we are angry, we are rising...")

Brandon writes: "The recent demonstrations and marches taking place throughout the country led me to the phrase "liberty and justice for all." Many steadfastly recite this line in the Pledge of Allegiance, but those words ring hollow for many American citizens who find their civil liberties under attack and the scales of justice tipped in favor of the wealthy and powerful. Protests are a small portion of what we must do in order to work toward a nation that truly provides liberty and justice FOR ALL."

15. Lift Every Voice and Sing

James Weldon Johnson, 1899

John Rosamond Johnson, 1905

$\text{♩} = 66$

D **G** **B7** **Em** **G/D** **D#dim** **Em**

Lift ev - 'ry voice and sing, till earth and heav - en ring. Ring with the

Am **B7** **C** **Am/C** **D7** **G** **B7**

har - mo - nies of lib - er - ty; Let our re - joic - ing

E7 **Am** **B** **C** **C#dim** **G/D**

rise, high as the list - 'ning _____ skies, Let it re - sound loud as the

D7 **G** **N.C.**

roll - ing sea. Sing a song full of the faith that the dark past has

taught us, Sing a song full of the hope that the pre - sent has

G **G#dim** **D7** **G** **B7** **E7** **Am** **B**

brought us; Fac - ing the ris - ing sun of our new day be -

C **C#dim** **G/D** **D7** **G**

gun, Let us march on till vic - to - ry _____ is won. _____

Tesfa Wondemagegnehu, co-editor, writes:

"Known by many as the Negro National Anthem, *"Lift Every Voice and Sing"* has stirred souls for over a century. One of the lines that resonates with me the most is, "Sing a song full of the faith that the dark past has taught us..." What has our dark past taught you in your fight for equity and justice?"

16. Lift Up Your Voice

Words & Music by Robinson McClellan
New York, NY | 2008, arr. 2017

Dancing, in one (♩ = 74)

Leader *Dm* *C* *Dm* *C* *Dm*
Lift, lift up your voice! _____

All (only on repeat) *C* *Dm* *C* *Dm*
Lift, lift up your voice! _____

Ostinato Repeat throughout
Lift up, lift up, lift up, lift up, lift up, lift up your voice! _____

Leader: *Dm* *C* *Dm* *C* *Dm*
Shout and cry _____ for joy! _____
(ostinato continues)

Leader: *Dm* *C* *Dm* *C* *Dm*
1. We will fight/work for li - ber - ty and jus - tice! We will fight/work for li - ber - ty and jus - tice!
2. We will shout for joy _____ and _____ cour - age! We will shout for joy _____ and _____ cour - age!

Leader: *Dm* *C* *Dm* *C* *Dm*
pp Nev - er quit or cry _____ sur - ren - der! *pp* Nev - er quit or cry _____ sur - ren - der!

Leader: *Dm* *C* *Dm* *C* *Dm*
ff Shout, we'll shout for joy! _____ *ff* Shout, we'll shout for joy! _____

All: *Dm* *C* *Dm*
Shout, we'll shout for joy! _____ Shout, we'll shout for

16. Lift Up Your Voice - pg. 2

Dm C Dm C Dm

We will fight/work for li - ber - ty and jus - tice!
We will shout for joy ___ and ___ cour - age!

joy! _____ We will fight/work for li - ber - ty and jus - tice!
We will shout for joy ___ and ___ cour - age!

Dm C Dm C Dm

Shout, we'll shout for joy! _____ Shout, we'll shout for joy! _____

Shout, we'll shout for joy! _____ Shout, we'll shout for

ENDING:

Dm C Dm C Dm

Lift, lift up your voice! _____ Shout and cry ___ for joy! _____

(top note on repeat only) Repeat ad lib. fade out gradually

joy! _____ Lift, lift up your voice! _____ Shout and cry ___ for

Performance Instructions:

- 1) Divide the crowd into two groups: "All" and "Ostinato."
- 2) "Ostinato" group continues throughout the song.
- 3) "All" group echoes the Leader.
- 4) Dance option: tap a heel on every downbeat (8 taps per line): RRLL RLRR.

From Robinson:

The chord pattern and style are inspired by the Robert ap Huw manuscript of medieval Welsh harp music, which uses binary patterns of ones and zeros, like computer code, to show two-chord patterns.

Welsh patterns tend to use a lot of symmetry and inversion. These patterns make the music easy to remember: if you know the pattern, you know the song! The pattern in this song is 1100 1011.

17. Listen to the People

Words by John Betinis
Amherst Junction, WI | 2017

Music: Trad. American; adapt. John Betinis

In two (♩ = 96)

E

1. From the great At - lan - tic O - cean to the wild Pa - ci - fic shore,
 2. Lis - ten to the peo - ple, } hear our voic - es roar.
 3. Lis - ten to the peo - ple, join the move - ment, get on board!
 4. Lis - ten to the peo - ple, } hear our voic - es roar.

B

we're march - ing for de - moc - ra - cy, e - qua - li - ty and more.
 Our rights will not be tram - pled by the rich who just want more.
 } Vot - ing rights and jus - tice are not words to be ig - nored.
 Our rights will not be tram - pled by the rich who just want more.

E

A

Free — speech to us is sa - cred, our — laws pro - tect us all.
 Hear the might - y sound a - build - ing; — it's our pla - net, raise a fuss!
 Our — gov - ern - ment be - longs to us, for — all, not just the few.
 Hear the might - y sound a - grow - ing, — our — move - ment's on the rise.

A **B** **E**

Come — join the call for free - dom, build — bridg - es, not a wall.
 Help de - fend our air and wa - ter; make the Con - gress work for us!
 Health - care and ed - u - ca - tion, im - mi - gra - tion re - form, too!
 We'll de - fend our right to speak out; fight cor - rup - tion and the lies!

John writes:

Inspired by an old song celebrating a mighty train, I hope this offering contributes to the voices of the people for justice -- may our movement gather steam and power positive social and political change. Power to the people!

18. Love Is Love Is Love Is Love

a canon in 3 or 4 parts

Words compiled by Abbie Betinis

Music by Abbie Betinis

St. Paul, MN | 2017

Andante (♩ = 80)

① D A Bm F#m G D Em7 A

Love is love is love is love, Love is love is love is love, Oh —

② Love — is love is love — is love, Oh — love — is love — is love — is love. Oh —

③ **MANTRA** (additional group or audience may repeat this line)

Love, love, love. All we need is love, love love. All we need is

opt. ④

U - bi ca - ri - tas et a - mor,* Where there's love, — love is — love.

LAST TIME (all groups in unison)

D A Bm F#m G D Em7 A D

Love, love, love. All we need is love, love love. All we need is love.

Performance Instructions: (or make up your own!)

- 1) Divide canon singers into 2 to 4 groups. Teach an additional group (*ex. audience/congregation*) the mantra.
- 2) Canon singers sing first three lines in unison; inviting Mantra Group to join in on line ③.
- 3) As Mantra Group repeats, start the canon. (Group 1 begins at ①. At ②, Group 2 begins at beginning, etc.)
- 4) Repeat canon as desired. Then repeat mantra until all groups have finished the canon.
- 5) Last Time is when all groups are in unison on the mantra.

For an accompanied version, try singing this with Pachelbel's *Canon in D*.

* *from the Liber Usualis (Latin): "where there is charity and love"*

Abbie writes:

This song is dedicated to the victims, and survivors, of the Pulse nightclub tragedy in Orlando on June 12, 2016. Love is often the bravest thing we do. May love prevail.

19. ¡No nos movéran! (We Shall Not Be Moved)

Words traditional Spanish

trad. African-American Spiritual

transc. Justice Choir, 2017

¡No, no, no nos mo - ve-rán! ¡No, no, no nos mo - ve-rán! Co-mo un ár -

bol fir - me jun - to al rí - o, ¡no nos mo - ve - rán! Un -

ni - dos en la lu - cha, ¡no nos mo - ve-rán! Un - ni - dos en la lu - cha,

¡no nos mo - ve-rán! Co-mo un ár - bol fir - me jun - to al rí - o, ¡no nos mo - ve - rán!

Lyric Suggestions:

This is a classic zipper song. Insert your own lyrics in place of “Unidos en la lucha.” For example:

- “Por nuestros hermanos”
- “United in the struggle”
- “Standing up for [ethics / workers / immigrants]”

Original English lyrics:

We shall not, we shall not be moved! We shall not, we shall not be moved!
Just like a tree that's planted by the water, We shall not be moved!

From Ahmed Anzaldúa, contributing co-editor:

“We Shall Not Be Moved” is sung all throughout the Spanish-speaking world in this version; it's the one I grew up with. “No nos moverán” was an important part of the Chicano movement of the 1960s as well as of the social justice and revolutionary movements across Spain and Latin America.

20. Oh, Be Swift to Love

Words by Henri-Frédéric Amiel

a canon in 4 parts

Music by Nancy Grundahl

Minneapolis, MN | 2016

Flowing steadily (♩ = 80)

1 Oh, be swift to

2 love, to love, and make

3 haste, make haste to be

4 kind, to be kind. (last time)

gather here until canon is finished

G F/G

ENDING

Oh, be swift and make haste, be swift and make haste to

love and be kind.

G F/G G F/G G

Performance Instructions:

- 1) Start with piano, bring in groups as noted.
- 2) Repeat as desired.

A full score (SSAA) is available from Alliance Publications.

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From Nancy:

This simple, but profound text spoke to me when it appeared on a Facebook post in summer 2016, during the antagonistic political conventions and following the killing of Philando Castille in our community.

creative commons



JUSTICE CHOIR.ORG

21. Oh, I Woke Up This Morning

Words traditional; adapt. Darrell Goodwin

Music: trad. American; arr. Darrell Goodwin
Hungry Horse, MT | 2017

Determined

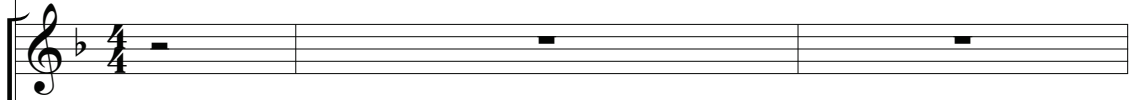
F

Leader



1. Oh, I woke up this morn - ing } with my mind _____
2. I was walk - in' and talk - in' }
3. I was sing - in' and pray - in' }

High



and it ____ was

Low



F7

Bb

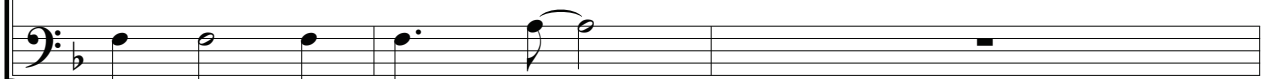


stayed on jus - tice. ____

Woke up this morn - ing }
Walk - in' and talk - in' } with my
Sing - in' and pray - in' }



stayed, stayed on jus - tice, ____



F



mind _____ stayed on jus - tice. ____

Woke up this morn - ing }
Walk - in' and talk - in' } with my
Sing - in' and pray - in' }



and it was stayed, ____ stayed on jus - tice. ____



21. Oh, I Woke Up This Morning - pg. 2

mind _____ stayed on jus - tice. _____ Sing _____

and it _____ was stayed, stayed on jus - tice. _____

C7 Bb F

hope, sing _____ peace, sing _____ jus - tice. _____

Sing hope, sing peace, sing jus - tice. _____

22. One Foot/Lead with Love

Words & Music by Melanie DeMore
Oakland, CA | 2016

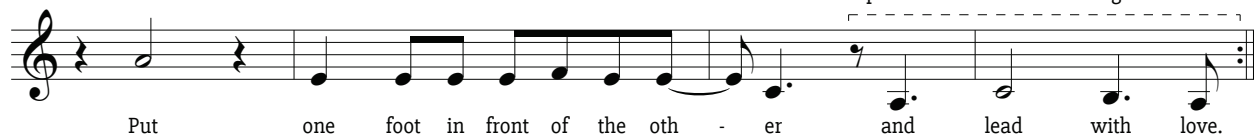
Walking (♩ = 84) (swung: ♩ = ♩³ ♩)

REFRAIN

Together:



repeat several times for ending



VERSES 1, 4

Leader:

All:



To Refrain:



VERSES 2, 3

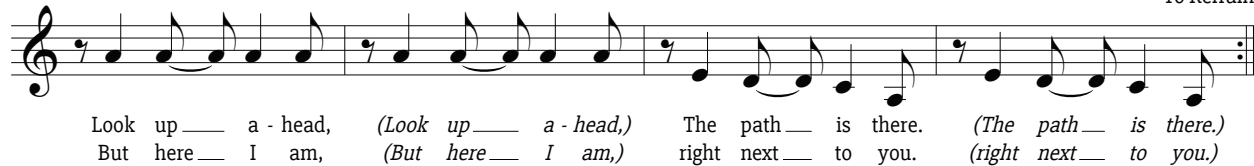
Leader:

All:



3. I know you're scared, (I know you're scared,) and I'm ___ scared, too. (and I'm ___ scared, too.)

To Refrain:



But here ___ I am, (But here ___ I am,) right next ___ to you. (right next ___ to you.)

Performance Suggestions:

- Clap and/or stomp.
- Watch Melanie's YouTube video for inspiration.

Melanie writes:

"I was inspired by the great movements that were started out of the love for their people, not out of the hatred of others."

23. Please Don't Take My Freedom from Me

Words & Music by D. Jasper Sussman
St. Louis, MO | 2017

Gospel style **E**

Leader: All:

Would your ma-ma want you to be free? (Oh yeah)...to be free — to be the best that you can

Together:

be? — (Oh yeah.) 'Cause ev - 'ry wom - an, man, and child has the right to li - ber - ty. Oh — please

Leader:

— don't take my free - dom from me. — Would your ma - ma want you — to be mean?

All: Together:

(Oh no.) ...think - in' you — can choose who gets to be free? — (Oh no.) **No mat - ter**

how you look or who you love or who you pray to up a - bove, my friend, you de - serve e - qual - i -

Leader: All:

ty. — Would your ma - ma want you — to be free? (Oh yeah.) ...to be free

Together:

— to be the best that you can be? (Oh yeah.) 'Cause ev - 'ry wom - an, man, and child has the

23. Please Don't Take My Freedom from Me – pg. 2

(opt. repeat as desired)

Leader:

right to li - ber - ty. Oh — please — don't take my free - dom,

All:

right to li - ber - ty. Oh — please

Oh — please — don't take my free - dom from me. —

— don't take my free - dom, please — don't take my free - dom from me. —

D. Jasper Sussman writes:

"I have been my mother's caretaker for the past year. This short anthem (dedicated to her) came from my experience empathizing with my mom and from my desire to celebrate the power and beauty that can come from each and every one of us when we look at one another from the perspective of a loving mother."

24. Resilience

Words & Music by Abbie Betinis
St. Paul, MN | 2017

Determined, forceful (♩ = 60)

First time, all in on Part 1

1
Re - sil - ience we are strong shoul - der to shoul - der keep

2
Re - sil - ience we are strong shoul - der to shoul - der keep

3
(shout it!)
Oh! Oh! We are strong hold _____

1
mov - in' on _____ Re - sil - ience make a new plan

2
mov - in' on _____ Re - sil - ience make a new plan

3
on _____ I wan - na make it and I know we will, yes _____ it's

1
stand up a - gain and say yes we can. _____ Re - sil - ience.

2
stand up a - gain and say yes we can. _____ Re - sil - ience.

3
hard to keep go - in' but it's worse to stand still. Re - sil - ience.

Performance Suggestions:

- Sing Part 1 in unison; keep adding parts one by one. (Or improvise your own parts!)
- Sing as a canon (where group 1 continues on line 2, etc.).

25a. Rise and Stand

unison version

Words & Music by Arianne Abela
Detroit, MI | 2017

Stately (♩ = 63)

VERSES:

E **A**

1. I ___ will rise with all ___ my daugh - ters, I ___ will rise a - gainst my foes. I ___ will
2. I ___ will rise for re - li - gious free - dom, for a rich di - ver - si - ty, I ___ will

A **E** *

rise with all the moth - ers, I ___ will car - ry all their woes. I ___ will
rise for all the wear - y, for ___ each lone - ly re - fu - gee. I ___ will

E **A**

rise to fight for free - dom, I ___ will rise, though faced with fears. I ___ will
work for all our wom - en who de - serve ___ e - qual pay, I ___ will

A 1. **E** 2. **E**

rise a - gainst all ha - tred while my eyes are veiled in tears. - wait a bet - ter day. Sis - ters,
work for all our chil - dren who a -

REFRAIN:

E **A** **E** **A** **E** **A** **B sus** **B**

Oh, ___ stand with ___ me. Rise up ___ hand in hand.

E **A** **E** **A** **E** **C#m7**

Oh, ___ stand with ___ me. We will fight to ___ spread love a - cross this

1. **B** **E** 2, 3. **B** **E** Repeat **ENDING:** **A** **E**

bit - ter land. bit - ter land. I ___ will rise.

3. I will rise for love and justice that we may see a better day,
I will rise in peace and service for our world in disarray,
I will rise with all my brothers for all those who cannot stand,
I will rise with all our fathers who have lost a home and land.
4. I will rise to build up bridges for this broken world we see,
I will tear down walls between us that divide you and me.
Brothers, (* skip to Refrain)

Arianne writes: "I wanted to address some current issues with an easygoing song that was reminiscent of old Civil Rights songs that everyone could hum or sing."

Editor's Note: It is possible to sing this simultaneously with 25b. harmony version.

Words & Music by Arianne Abela
Detroit, MI | 2017

VERSE 1:

*Arianne writes: "I wanted to address some current issues with an easygoing song that was reminiscent of old Civil Rights songs that everyone could hum or sing." * Editor's Note: It is possible to sing this harmony version simultaneously with the 25a. unison version.*

25b. Rise and Stand - pg. 2

REFRAIN:

E A E A E A B sus B E A

Oh, stand with me, Rise up hand in hand. Oh,

oh, stand with me, Rise up hand in hand. Oh,

Oh, stand with me, rise up hand in hand. Oh,

E A E C#m7 B E

VERSE 3:

stand with me. We will fight to spread love a-cross this bit-ter land.

stand with me. fight to spread love a-cross this bit-ter land. 3. I will

stand with me. fight to spread love a-cross this bit-ter land.

E A

(middle voice: melody)

rise for love and jus-tice that we may see a bet-ter day, I will rise in peace and ser-vice for our

Oh oh

E A

world in dis-ar-ray. I will rise with all my broth-ers for all those who can-not stand, I will

oh

25b. Rise and Stand - pg. 3

VERSE 4:

A E

oh _____ Oh _____

rise with all our fath-ers who have lost a home and land. 4. I _____ will rise to build up bridg-es for this

oh _____ Oh _____

A E

_____ oh _____

brok-en world we see, I _____ will tear down walls be-tween us that di- vide you and me. Broth-ers,

oh _____ Broth-ers,

REFRAIN:

E A E A E A B sus B E A

Oh, stand with _____ me, Rise up _____ hand in hand. Oh,

Oh, _____ stand with _____ me, Rise up hand in hand. Oh, _____

Oh, _____ stand with _____ me, Rise up _____ hand in hand. _____ Oh, _____

25b. Rise and Stand - pg. 4

E A E C#m7 B E N.C.

Oh, _____

stand with ___ me. We will fight to spread love a-cross this bit - ter land. Oh, _____

stand with ___ me. fight to spread love a-cross this bit - ter land. Oh, _____

stand with ___ me. fight to spread love a-cross this bit - ter land. Oh,

Oh, _____

stand with ___ me, Rise up ___ hand in hand. Oh, _____ stand with ___ me, We will

stand with ___ me, Rise up hand in hand. Oh, _____ stand with ___ me,

stand with ___ me, Rise up hand in hand. Oh, stand with ___ me,

ENDING:

A E

fight to ___ spread love a-cross this bit - ter land. I will rise.

fight to ___ spread love a-cross this bit - ter land. I will rise.

fight to spread love a-cross this bit - ter land. I will rise.

26. Sawubona (*I See You*)

traditional Zulu greeting

Music by Jane Ramseyer Miller
Minneapolis, MN | 2012

Invitingly (♩ = 100)

GROUP 1 Gm

1. Sawu - bo - na, sawu - bo - na.
2. Sa - ni - bo - na - ni, sa - ni - bo - na - ni.

GROUP 2

1. Ngi - kho - na, ngi - kho - na.
2. Si - kho - na, si - kho - na.

ALL VOICES

Ye - bo! Ye - bo! 1. Sawu - bo - na, ngi - kho - na.
2. Sa - ni - bo - na - ni, si - kho - na.

Pronunciation:

Sawubona: "sau - baw - na" [*"sau" rhymes with "cow"*]
Sanibonani: "sa - nee - baw - na - nee"
Ngikhona: "ngi - kaw - na" [*like "ng" in "sing"*]
Sikhona: "see - kaw - na"
Yebo: "yay-boh"

Translation:

I see you (to one person)
I see you (to many people)
I am here
We are here
Yes!

27. Sing for Justice

Words by Brennan Blue
Minneapolis, MN | 2017

Music: *Ar Hyd Y Nos*, trad. Welsh

Flowing (♩ = 104)

F B♭ Gm C B♭ C7 F

1. All who want peace, sing for jus - tice, gath - er in song!
2. If you want peace, sing for jus - tice, join in the call!
3. We who want peace, work for jus - tice, so shall we grow.

F B♭ Gm C B♭ C7 F

Here we join with friends and strang - ers, all may be - long.
Jus - tice is love's pub - lic sto - ry o - pen to all.
We will work to see the day when all may be whole.

B♭ Gm F/C C7

You who bring hope, fear, or sor - row, help us sing a new to - mor - row.
Har - mo - ny is born of diff - 'rence, notes and chords of lived ex - per - ience.
Nam - ing truths while bur - dens bear - ing, sing - ing, shar - ing, learn - ing, car - ing.

F B♭ Gm C B♭ C7 F

All who want peace, sing for jus - tice, gath - er in song!
If you want peace, sing for jus - tice, join in the call!
We who want peace, work for jus - tice, so shall we grow.

Brennan writes: "This song was inspired by all of those who build peaceful, loving and sustainable community by keeping justice and equity at the heart of their work."

28. Take a Stand

Words & Music by William W. Brueggemann
Duluth, MN | 2017

March Tempo (♩ = 100)

F Cm9 B♭(add 2) F Cm9 B♭(add 2)

(opt. instrumental intro)

1. Take a stand

F Csus B♭ B♭m F Am7/E

— for all that you be-lieve — in. Take a stand — for ev-'ry-one in need. If our
— when-ev-er they re-ject — you. Take a stand — to-geth-er and with pride. When they

Dm B♭m/D♭ F/C G(add 2)/B E♭

1. Csus C

aim is true, we must fol-low through! Take a stand! —
walk on us, we will make a fuss! Take a stand! —

2. Take a stand

2. Csus C B♭(#11) B♭ F B♭(#11) A7/C#

We will stand wher-ev-er there is si-lence. We will stand to make our voic-es

Dm C(add 2) B♭(#11) B♭ Dm7 F/G G B♭(add 2) Csus E♭(add 2)

heard. We will stand and fight un-til the day is won. We will take a stand!

F Cm9 B♭(add 2) F Cm9 B♭(add 2)

"Let us take a — stand! — Let us take a — stand!" — Say a prayer

28. Take a Stand – pg. 2

F Csus B \flat B \flat m F Am7/E

___ for all of our op - pres - sors. Say a prayer ___ when - ev - er you're a - fraid. ___ When they

Dm B \flat m/D \flat F/C G(add 2)/B E \flat Csus C

shoot and sting, we will shout and sing: "Take a stand!" ___ We will

B \flat (#11) B \flat F B \flat (#11) A7/C# Dm C(add 2)

stand a - gainst the ones who si - lence. We will stand for - ev - er in their way, mak - ing

B \flat (#11) B \flat Dm7 F/G G B \flat (add 2) Csus E \flat (add 2)

songs to show them that our day will come. We will take a stand!

(clap on 2 and 4) F Cm9 B \flat (add 2) F Cm9 B \flat (add 2) Repeat ad lib.

"Let us take a ___ stand! ___ Let us take a ___ stand!" ___

William writes:

"Take A Stand" is about the difference that is made when individuals stand together with love and respect for all people and the courage to face opposition.

29. The Place Called Planet Earth

Words by Sheena Phillips
London, UK | 2015

Music: *House of the Rising Sun*, trad. English

1. There is ____ a place called Pla-net ____ Earth, It is ____ so blue ____ and green, ____ It's
cov - ered 'round ____ with seas and ____ skies, a won - der to ____ be seen.

2. The long ice ages came and went,
The dinosaurs they died,
And then up came the human race
And spread itself worldwide.

3. There came an age of industry,
When coal and oil were mined,
And we burned them for their energy
And work of every kind.

4. We drove our cars along the ground,
We flew our planes above,
We felled the trees and killed the birds
And hurt the earth we loved.

5. And now the carbon's building up,
And now the ocean's warm,
And now we need to turn around
And cease from doing harm.

6. So stop the hunt for fossil fuels,
And start on wind and sun,
And learn to treasure Planet Earth—
For it's our only one.

7. There is a place called Planet Earth,
It is so blue and green,
It's covered 'round with seas and skies:
A wonder to be seen.

Sheena writes: "This song was written for a group of young people to sing at the march against Climate Change in London in 2015."

30. This Is What Democracy Looks Like

Words & Music by Elizabeth Alexander

St. Paul, MN | 2017

Rock Beat (♩ = 108)

D **C** **D** **C**

ONE: We see that there's a wrong to be right - ed.

D **C** **D** **C**

TWO: We know that we are strong - er when u - nit - ed.

D **C** **D** **C**

THREE: We ex - er - cise our right to as - sem - ble.

D **C** **D**

FOUR: That's when the proud and might - y start to trem - ble.

G7 **F9** **G7** **F9**

Just in case you're won - der - ing, [clap clap] just in case you're won - der - ing, [clap clap]

G7 **A7(#5)**

just in case you're won - der - ing, [clap clap] Hey, hey, look this way!

D **C** **D** (Sing 3x) (shout it!)

This is what de - mo - cra - cy looks like! SHOW ME WHAT DE - MOC - RA - CY LOOKS LIKE!

D **G7** Last time, end here Shouted by All or by Leader Back to top:

This is what de - mo - cra - cy looks like! ONE! TWO! THREE! FOUR!

Suggested percussion groove:

Elizabeth writes: "Basing a song on my favorite protest chant was an irresistible songwriting challenge. I love it that very young children can shout out the numbers."

31. To Testify

a round in 4 parts

Words by Brian Laidlaw

Music by Becky Gaunt

St. Paul, MN | 2017

Andante (♩ = 92)

1 While we can, be - fore we die, _____

2 While we can, be - fore we die, _____

3 While we can, be - fore we

4 While we can, be - fore we

(no L.H. first time)

we are here to tes - ti - fy. _____

we are here to tes - ti - fy. _____

die, _____ we are here to tes - ti - fy. _____

die, _____ we are here to tes - ti - fy. _____

Performance Suggestions:

- Sing part 1 in unison; add parts one by one.
- Sing as a round.
(where part 1 continues on line 2, etc.)

Becky writes:

"I imagine the song as an empowering wake-up call, where one person awakens – answering the call – and shares the call with another as the momentum builds to bring together people of all ages and walks of life."

creative
commons



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JUSTICE CHOIR.ORG

Made Possible by Westminster Presbyterian Church, Minneapolis

Music by Kristin Lems
Evanston, IL | 1980s

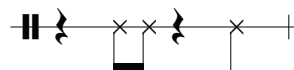
1. Su - san ____ B. An - tho - ny, ____ she is walk - ing by me,
2. My own ____ grand - moth - er, ____ she is walk - ing by me,
3. All of ____ the suf - fra - gists, ____ they are walk - ing by me,
4. My old - er sis - ter, ____ she is walk - ing by me,

Walk - ing, — walk - ing, — she is walk - ing by me.

Walk - ing for e - qua - li - ty, she is walk - ing by me,
(they are)

- This is a zipper song; make up your own lyrics!

- Try clapping rhythm:



I wrote "*Walking by Me*" as one of the rally songs for the great women's rights movements of the 1970's and 1980's. Often I was onstage while marchers were either arriving at or moving out of the rally area, and this got them started in their walking!

33. We Are Rising Up

Words & Music by Reginald Unterseher
Kenniwick, WA | 2017

Tempo variable

F

1. We are ris - ing — up to - day, — we are ris - ing — up to - day, —
2. Jus - tice in the — world to - day, — jus - tice in the — world to - day, —
3. We are march - ing — on to - day, — we are march - ing — on to - day, —

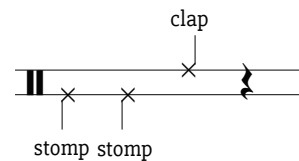
C F

we are ris - ing up — to - day, ris - ing for — our lives.
jus - tice in the world — to - day, jus - tice for — our lives.
we are march - ing on — to - day, march - ing for — our lives.

Lyric Suggestions:

4. Truth will set us free today...truth will free our lives.
5. We'll fight for our rights today...fighting for our lives.
6. We are rolling on today...rolling for our lives. (*wheelchair verse*)
7. We will not give up today...won't give up our lives.
8. We are fighting back today...fighting for our lives.
9. We'll protect the earth today...earth, the source of life.
10. We'll defend the [birds / land / river, etc]...the (*thing*) for all our lives.
...or anything else that works for your group.
11. [Location name]'s staying strong today...strong for all our lives.

Suggested groove ("We Will Rock You"):



34. We Choose Love

Words inspired by signs at the Women's March
in Denver, CO, January 21, 2017

Music by Andrea Ramsey
Boulder, CO | 2017

Marching (♩ = 84)

S1

S2

A

D Em/B D/A A

We choose love, sis - ter, we choose love, We are

We choose love, sis - ter, we choose love, We are

We choose love, sis - ter, we choose love, We are

D Bm G D A D

march - ing with our sis - ters for our fun - da - men - tal rights, We choose love.

march - ing with our sis - ters for our fun - da - men - tal rights, We choose love.

march - ing with our sis - ters for our fun - da - men - tal rights, We choose love.

Performance Suggestions:

- On successive verses, feel free to substitute other words for "sister" (brother, people, children, etc.).
A leader may even call out new word choices during the final sustained note.
- May be performed in unison on the S1 part.

Andrea writes:

"During the Women's March in Denver, my friends suggested I create a song for us to sing while marching, so I drew inspiration from the signs around us to create "We Choose Love" and I will never forget how it felt to sing full-throated, walking down the streets of Denver with a spontaneous chorus of other people joining our song."

35. We Shall Overcome

Words traditional

African-American Spiritual; arr. Tesfa Yohannes Wondemagegnehu
Minneapolis, MN | 2017

$\bullet = 66$

mp

We shall o - ver - come, _____ we shall o - ver - come, _____

mp

Oo _____

we shall o - ver - come some - day, _____ Oh, _____

deep in my heart _____ I do be - lieve, _____

rit.

We shall o - ver - come some - day.

Tesfa writes:

"What systemic issues need to be addressed for us to truly overcome? How can we work together as a community to make this happen?"

36. We Sing For Justice

Words adapted by Darrell Goodwin

Music: *Vive L'Amour*, trad. English; arr. Darrell Goodwin
Hungry Horse, MT | 2017

Melody

B \flat E \flat F7 B \flat B \flat /F F7 B \flat

1. Let ev - 'ry good per - son now join in our song,
2. A friend on the left and a friend on the right, We sing for jus - tice! ____
3. Now wid - er and wid - er our cir - cle ex - pands,

Harmony

E \flat F7 B \flat B \flat /F F7 B \flat

It's jus - tice for ev - 'ry - one, pass it a - long,
In love and good fel - low - ship, let us u - nite. We sing for jus - tice! ____
We sing for our neigh - bors in far - a - way lands,

B \flat E \flat F7 B \flat

We sing for, we sing for, we sing for peace, We sing for, we sing for, we sing for peace,

Gm Cm F7 B \flat

We sing for peace, we sing for peace, we sing for jus - tice! ____

"Vive L'Amour" (or "Vive La Compagnie") has many variations around the world. Its first reference is in England's *Traditional Ballads Index* (1818), and it was published in the United States in 1844. It has a long history of political uses, including the 19th century Irish version "Ireland Blocks The Way," and a U.S. Confederacy version sung during the American Civil War. Darrell writes: "I fondly remember singing this in college and thought it would make a fun song to adapt for the Justice Choir Songbook."

37. We Walk in Love

Words by Deanna Witkowski and Lemuel Colon

Music by Deanna Witkowski

New York, NY | 2017

Gospel 3 feel (♩ = 104)

C7sus F Gm/F F Gm7

1. We walk in love u - nit - ed in pur - pose. We
 2. We cry for peace and rights for all and peo - ple. We
 3. We dream a world of jus - tice and kind - ness. We

A7 Dm7 G7sus G7 C7sus

join our hands and lift up one voice. We
 wel come friends from far - ing and new near. We
 build a bridge cre - at - ing new paths. We

Bm7(b5) Bbm6 F/A F

speak the truth with strength and com - pas - sion re -
 fight for those whose voic - es walk are si - lenced, re -
 march with joy as all walk to - geth - er. Em -

Gm F/A Gm/Bb F/C C7sus C7 F

sound - ing with hope, with cour - age and joy.
 sist - ing in faith, un til all are free.
 brac - ing each one, we bold - ly stand.

Deanna writes:

"In writing the lyrics, I wanted to include only positive text. I looked at "Lift Every Voice and Sing" for inspiration, and created a list of words. My boyfriend, Lemuel Colon, came up with lyrics in places where I needed some help!"

38. We Will Sing

Words & Music by Penny Stone
Edinburgh, Scotland | 2017

Swing (♩ = 63)

1. we will build bridges; o - pen up a diff - 'rent way.
2. we will love; o - pen up our arms so wide.
3. we will keep sing-ing, shin - ing out the bright - est light.

1. When they build walls, o - pen up a diff - 'rent way.
(2.) hate, o - pen up our arms so wide.
(3.) truth, shin - ing out the bright - est light.

When they close their eyes } we will sing. Wheth - er you're a
When they scream and shout,
When they try to si - lence us,

When they close their eyes } we will sing. Wheth - er you're a
When they scream and shout,
When they try to si - lence us,

friend or a strang - er, one world we're trav - 'lin' through, wheth - er you're

1, 2 3
fear - ful or in dan - ger, we will stand with you. you.

2. When they teach
3. When they hide the

Penny writes:

I wrote this song for Protest in Harmony Choir to sing in Scotland as part of the global protests against the election of Donald Trump as President of the USA. It celebrates and encourages the millions of ordinary people working against his poisonous rhetoric and instead reaching out to work together to create a more just world.

Made Possible by Westminster Presbyterian Church, Minneapolis

Justice Choir Songbook, Volume 1

sis - ters and broth - ers, if we all stand to - geth - er, we're free. _____
up for our broth - ers, we are strong - er to - geth - er, we're free. _____
out one an - oth - er, tak - ing care of each oth - er, we're free. _____
faith in each oth - er, we be - lieve in each oth - er, we're free. _____

The inspiration for “We’re Free” came from the idea that we can rise above injustice by standing together and by caring for one another, despite our differences.

40. We're Gonna Shine

Words & Music by Stuart Stotts and Tom Pease
Central Wisconsin | 2007

Happily (♩ = 96)

REFRAIN

Leader: D All: Em/B

We're gon - na shine, (we're gon - na shine) we're gon - na shine (we're gon - na shine) ev - 'ry

G D

day (ev - 'ry day) a - ny time (a - ny time) when we're strong, (when we're strong,) when we're

Em/B G D To Verses:

kind, (when we're kind,) We're gon - na shine (we're gon - na shine) we're gon - na shine. (we're gon - na shine.)

VERSE 1

G D G D G D A

Like light - ning bugs, like a la - ser beam, like wa - ter lit by stars, like the

G D F#7 Bm G D A To Refrain:

moon — at night, or a u - ni - corn, or the songs on my gui - tar.

VERSE 2

G D G D G D A

The sun comes out and says hel - lo to ev - 'ry liv - ing crea - ture: the

G D F#7 Bm G D A To Refrain:

frogs and chicks and walk - ing sticks and ev - 'ry kid and teach - er.

ENDING

Leader: Em/B All: D Repeat ad lib.

We're gon - na shine, (we're gon - na shine) we're gon - na shine (we're gon - na shine) we're gon - na

41. We've Got the Right

Words & Music by Barb Tilsen
Minneapolis, MN | 2017

Marching (♩ = 108)

VERSE 1:

Leader

1. We've got the right to or - gan - ize, We've got the

All (echo)

1. We've got the right

right to pro - test lies, We've got the right to sur - vive, To make it

We've got the right We've got the right

Together:

right, We've got the right, To make it right, we've got the right.

VERSES 2-5:

2. Oh, from the start of our coun - try, From the
3. We've or - gan - ized down through the years, We've or - gan -
4. Oh, at the heart of de - mo - cra - cy, At the
5. We've got the right to or - gan - ize, We've got the

2. Oh, from the start
3. We've or - gan - ized
4. Oh, at the heart
5. We've got the right

41. We've Got the Right – pg. 2

start fight - in' tyr - an - ny, Oh from the
 ized blood, sweat, and tears, We've or - gan -
 heart re - spon - si - bi - li - ty, Oh at the
 right to pro - test lies, We've got the

From the start
 We've or - gan - ized
 At the heart
 We've got the right

start, the pro - mise to be free, To make it
 ized for free - doms we hold dear. To make it
 heart it's up to you and me: To make it
 right eyes on the prize, To make it

From the start
 We've or - gan - ized
 At the heart
 We've got the right

(After last verse, repeat as desired)

right We've got the right to make it right we've got the right.

(After last verse, repeat as desired)

We've got the right to make it right we've got the right.

Barb writes:

"Democracy is about our right to organize together, and I wrote *"We've Got the Right"* because too often protests for peace and justice are treated as un-American acts of extremists rather than the intrinsic, fundamental right guaranteed us in our constitution."

42. Welcome All

Words by Jane Ramseyer Miller
St. Paul, MN | 2017

Music: *Halesyesan shew helweyn*, trad. Syrian
adapt. and arr. Jane Ramseyer Miller

Joyfully (♩ = 72)

1. Wel-come all (Wel-come all) — this land. (to this land) Join your hands, **raise your voic-es, we are**

one! Share our food, (Share our food,) lend a hand, (lend a hand,) **with our**

songs of love and jus-tice we sing on! Come, **sing out for jus-tice,**

sing out for peace. May our songs of free-dom nev-er cease!

2. No more bombs – in the air
Love all children – everywhere.
3. Black and white – straight and queer
Challenge hate – banish (or “embrace”) fear
4. Standing proud – we march on.
All together – we are strong
5. Share your story – speak truth
Seek the wisdom – of our youth.
6. Challenge hate – challenge fear
Listen fully – lend an ear.
7. Love our land – care for earth
(OR “Embrace love – for Mother Earth”)
Water joy – foster myth!

...OR CREATE YOUR OWN VERSES!

43. When We Are Singing

Words by Kevin T. Padworski
Denver, CO | 2017

Music: *Somos del Señor*, Mexican hymn; arr. Padworski

$\text{♩} = 40$

Melody

Harmony

D Em/D D Em7 A7(♭9) D

1. When we are sing - ing, we are bound to - geth - er,
2. Through times of trou - ble, through times of pain,
3. When we are help - ing, we can be our best,

Em/D D Em7 A7(♭9) D

when we are shar - ing, we are free to be.
we of - fer heal - ing, like a gen - tle rain.
when we are lov - ing, hurt is put to rest.

D/F# G9 Em7 A7(♭9) F#m

Both in our sing - ing and in our shar - ing,
Both in our heal - ing and in our car - ing,
Both in our help - ing and in our lov - ing,

B m Em/B B m Em7 Em7/A A7(♭9) D

we are bring - ing change, we are mak - ing peace.

Kevin writes: "I wrote this text and arranged the song with the hope that through the practice of singing together, even those with seemingly unsurpassable differences find common ground and community."

*This tune appears in numerous hymnals in the United States credited as "Traditional Mexican". However, no one really knows who composed it originally, and the song has no characteristics of Mexican indigenous music. It first made its appearance in the songbook, *Celebremos II* in 1983, transcribed from an interview with a Mexican woman in Los Angeles following a worship service. It may have been written some time in the 1960s. - Ahmed Anzaldúa, co-editor*